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SAMUEL VAN HOOGSTRAATEN AND CAREL FABRITIUS

BY EDGAR P. RICHARDSON
Detroit, Michigan

The Detroit Institute of Arts recently acquired for its collection a seventeenth century Dutch perspective or peep box, the first of these curious contrivances of Dutch art to come to this country.¹ It is a walnut box, taller than it is broad, and fitted with a deep triangular back. The front wall of the box is in two sections: the upper half is hinged to open outward and is fitted on the inside with a mirror; in the lower half panel is a round peep hole. If the spectator puts his eye to the peep hole, he finds himself looking into an odd toy world. The inside of the box is painted to represent the interior of a large columned hall, whose three doors open upon three further scenes (Fig. 1). Immediately below the point of sight stands a table covered with food and drink. An angry cat crouches among the dishes, spitting at an inquiring dog on the floor beside the table. Toward the rear of the room a lady and gentleman are strolling up and down, beside a door which opens upon a vista of gardens and architecture. Over the door is the phrase *Memento mori*, a reminder of the pious Dutch habit of calling a still life a *Vanitas*. A second door to the right bears on its keystone the date 1663.

¹Accession No. 35,101. Its exterior dimensions are H. 16½"; W. 12"; D. 11¼". One view of its interior was illustrated by R. H. Wilenski, *An Introduction to Dutch Art*, 1929.

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Through it one can see a vaulted hall, at the further end of which a gentleman stands pensively beneath a statue in a niche. To the left another dog wanders across the tiled floor of the hall and a door opens into a more domestic part of the house (Fig. 2). At the farther end of this room a gentleman is seated writing at a table by the fireplace. This room evidently has large windows opening upon the garden, for the light falls pleasantly upon the quiet figure and the red table cover.

The four scenes which open so unexpectedly before one's eyes within this dull and somewhat uninviting box, are painted in cool, bright colors but with a dry and (it must be confessed) somewhat mediocre touch. They cover the six visible interior planes of the box, including the top and the bottom. It was a difficult feat even for a seventeenth century Dutch artist to paint a column, or a table covered with food, upon three different planes so skilfully as to conceal the form of the box and give only the desired illusion. But, although one can find slight flaws in the drawing, the draughtsmanship of this six-planed picture is so skilful and the gradation of aerial tone so convincing, that the illusion is carried out very delightfully.

This strange little creation is the work of Samuel van Hoogstraten (1627-1678), who has done two other existing peep boxes. A peep box of quite imposing size, in the National Gallery, London (Fig. 3), is signed by him; a second and smaller example, with a triangular back, is in the Bredius Museum in The Hague.² Both of these date from a later period, at the close of the '70's.

Hoogstraten was one of the most entertaining, if not the most gifted, of Rembrandt's pupils. He entered Rembrandt's studio probably in 1641 and remained after the close of his formal apprenticeship (1644) for many years in close association with his teacher. His personality and his relations with Rembrandt have been studied in an article in *Art in America* by Dr. Valentin.³ His perspective boxes belong, however, to a period when the influence of his teacher had completely faded from his art and he was under the influence of the new movement initiated in Delft by Carel Fabritius, Vermeer and Pieter de Hooch. It is not my purpose to repeat what Dr. Valentin has written of the development of this lively, genial painter, but rather to study the strange genre of the peep box which is associated with his name, in its relation with seventeenth century taste in general and in particular with the Delft movement in Dutch painting.

Hoogstraten reflected with a very agreeable facility all the interests of

²Described by Mme. Clotilde Misme, *Deux "boîtes-à-perspective" hollandaises du XVII^e siècle*, *Gazette des Beaux-Arts*, 1925, p. 156.

³W. R. Valentiner, *Rembrandt and Samuel van Hoogstraten*, *Art in America*, XVIII, p. 123.

the artistic society in which he lived. In his early years he painted well in the manner of Rembrandt. Later he did biblical and historical compositions with an easy narrative gift; an early landscape (1647) foreshadows the garden pictures of de Hooch; in his best field, genre, he was under the obvious influence of de Hooch, Metsu and Steen; he did also portraits, interiors, still lifes, as well as perspective boxes. In 1651 he traveled to Vienna; in 1652 he was in Rome. That same year he returned to Vienna and stayed until the spring of 1654. In November of that year he was back in Holland, writing a poem upon a marriage. He married in Dordrecht in 1656 and stayed there until he went to London in 1662. The great fire of 1666 drove him back to the Hague, where he turns up next as the author of a play, *Dierijk en Dorothé*. An offer of the post of Director of the Mint in Dordrecht took him back to his native city (1671), where he remained the rest of his life. In 1678, the year of his death, he published an intelligent and entertaining book on art, *Inleyding tot de hooghe schoole der Schilderkonst anders de Zichtbare werelt* (Introduction to the high school of painting or the world visible), illustrated by his own etchings. Although not an artist of the first rank, Hoogstraten had a pleasing and graceful talent, which has the additional interest of being a mirror of his age. The perspective box is a part of two of the most significant aspects of Dutch art.

One of the most important elements in the taste of the seventeenth century was its interest in problems of optics and perspective. The camera obscura and the telescope were inventions of the early years of the century. A delight in perspective effects was deeply ingrained in the arts, extending from wall paintings to marquetry and engravings. The baroque architects were not only masters of the architectural vista, of which Bernini's forecourt of St. Peter's or the gardens of Versailles are well known examples; they delighted also in ingenious illusions of perspective. The perspective facades of the Palazzo Rosso in Genoa and the Scuola di San Marco in Venice are surviving examples of a widespread genre. John Evelyn, a typical seventeenth century amateur, describes with great pleasure the garden of the town house in Paris of the Count de Liancourt, "which, though very narrow, by the addition of a well-painted perspective, is made to appear greatly enlarged; to this there is another part, supported by arches in which runs a stream of water, rising in the aviary out of a statue, and seeming to flow for some miles, by being artificially continued in the painting when it sinks down in the wall." Evelyn saw in Richelieu's gardens at St. Germain what was surely the largest of these perspectives, the Arch of Constantine, painted full size upon a wall in oils, and so well done that

swallows and other birds were known to kill themselves by trying to fly through the arches. "I was infinitely taken," he adds, "with this agreeable cheat."

Hoogstraten had nothing to do with this aspect of seventeenth century taste so long as he was under the direct influence of Rembrandt. But while he was on his travels, he secured an interview in Vienna with the Emperor Ferdinand III (1651). He showed to a select audience of the Emperor, the Empress, the King of Hungary and the Archbishop, three of his pictures — a portrait, a Christ crowned with thorns, and a still life. The last named delighted the Emperor, who exclaimed jocularly "that Hoogstraten was the first artist who had deceived him and in punishment he should not have his picture back."⁴ The Emperor not only bought the painting but gave the artist a gold medal and chain, which was his special pride and delight. A lively social ambition was very much a part of Hoogstraten's character.⁵ The revelation of the glories to be gained by appealing to the taste for illusionistic painting, was clearly a turning point in his development. After his return to Vienna from Rome (1652), he painted the first of his deliberately illusionistic pictures, the *Man putting his head through a window*, dated 1653 and still in the state collection in Vienna. His pupil, Houbraken, records that he later filled his house with tricks, "an apple, a pear, a lemon, placed upon a side table" (evidently painted boards), "a shoe, painted on a bit of plank and placed in a corner of the room or under a chair; also some salty dried nets, painted on canvas and cut out here and there, which hung on a peg behind a door, and which were painted in such a deceptive fashion that one could have taken them for real dried nets."⁶

Perspective boxes are obviously a part of the taste for such illusory effects. But they are related also to a much more important development of Dutch art, the new conception of space which entered Dutch painting with the rise of the Delft school in the 1650's. The pleasure in effects of space and light, which is so prominent in seventeenth century architecture, ran through the whole course of Dutch painting and gave rise to the special genre of architectural painting. It was at first a rather primitive effect. The Antwerp architectural painters, the Steenwycks and Neefs, inspired by the engravings of the founder of Protestant baroque architecture, Hans Vrede-

⁴G. H. Veth: *Aanteekeningen omtrent eenige Dordrechtsche Schilders*, Oud Holland, VII, quoting Houbraken.

⁵Mme. Misme, *op. cit.*, quotes from the *Inleyding* his appeal to his pupils to persevere, looking forward to the delights of success: "Picture to yourselves, O generous pupils, what splendid banquets! Think of the satisfaction of seating yourselves among the gentlemen of the court and of eating to the top of your appetite at a princely table! Dream of your joy when the first families of your city will invite you to a wedding festivity!"

⁶Mme. Misme, *op. cit.*



FIG. 3. SAMUEL VAN HOOGSTRAATEN: PEEP-BOX
London, National Gallery

man de Vries (1527-1604), painted the interiors of churches and palaces; but they achieved the effect of space by the careful drawing of their interiors in straight-line architectural perspective. In the '30's Rembrandt raised the effect of space from a merely descriptive level to that of the creative imagination, and at the same time altered the method from architectural drawing to a painterlike use of air and light. His people moved through vast, shadowy interiors, illuminated by long diffused streams of light. But the humanity of Rembrandt made even space part of the personal drama of his characters; it was a romantic effect, suffused with human and introspective emotions. After him, in the '50's, came a new generation of masters of space: Emanuel de Witte, Pieter de Hooch, Vermeer, as well as lesser figures like Janssens, Vosmaer, Vrel, van der Burch and Hoogstraten. In the architectonic calm of Vermeer's canvases, in de Hooch's vistas from one room to another opening deeper and deeper into his canvases, in de Witte's church interiors, human beings become details and the impersonal, almost classic, effect of space and light become the principal theme of Dutch painting.

Hoogstraten, as one might expect, was drawn to the new type of expression. During his visit to England (1662-'66) he painted two portraits, *Sir John Finch* (English private collection) and *Lady Anne Finch* (?) (Royal Gallery, The Hague)⁷ in which he reached his highest point as a space composer. In each the figure is only an incident in a grandiose architectural setting, while the whole is framed within a painted archway to emphasize the perspective. In the foreground of both pictures appears the same white spaniel with brown spots, which stands by the table in the Detroit peep box of 1663.

The other two peep boxes must be more than ten years later. As Mme. Misme has shown in her excellent article, the box in the National Gallery is so closely connected with the *Inleyding* by the allegories painted upon the outside, that it cannot reasonably be placed far from the year of the book's publication (1678). The smaller box in the Bredius House is also placed at a late date by the appearance of a silver tea set upon a table. Tea was popularized late in the seventeenth century. Among all the wine-drinking and music-making scenes of de Hooch and his school, tea appears only once again, in a picture by Hoogstraten dated 1676.⁸

The question remains whether Hoogstraten can be credited with the invention of the perspective box. It seems improbable, in the light of his

⁷Lionel Cust and Archibald Malloch: *Portraits by Carlo Dolci and S. van Hoogstraten*, Burlington Magazine, XXIX, p. 292.

⁸W. R. Valentiner, *Pieter de Hooch*, Klassiker der Kunst, p. 179.

character, that he was a man to invent anything; he was rather the type of facile talent that popularizes the ideas of others. There is also a record of a perspective box existing as early as 1656, which it is difficult to attribute to Hoogstraten. Evelyn wrote in his diary (London, Feb. 5, 1656): "Was shown me a pretty perspective and well represented in a triangular box, the Great Church of Haarlem in Holland, to be seen through a small hole at one of the corners, and contrived into a handsome cabinet. It was so rarely done that all the artists and painters in town flocked to see and admire it." It seems hardly possible that this box, which had already found its way to London in February of 1656, can have been the work of Hoogstraten. He cannot have gotten home from his travels before the summer of 1654, for he was in Vienna in the early spring of that year. Moreover, his dated picture of 1653, the *Man putting his head through a window*, although strongly illusionistic in style, shows him still within the orbit of Rembrandt. It is, in fact, a good example of the motive of a figure in a window, originated by Rembrandt about 1645 in such pictures as the *Young girl at an open half door* (Chicago), that became extremely popular with all the pupils of that time, Dou, Flinck, Barend Fabritius and so on, during the succeeding decade.

There was another, and a truly creative, painter who was famous for his "perspectives" during the decade 1645-55. This was Carel Fabritius, the most original of Rembrandt's pupils and the teacher of Vermeer, whose best work was done in Delft in the four years from 1650 to 1654. He was killed in the great explosion of a powder magazine that destroyed a large portion of Delft on October 12, 1654. Hoogstraten speaks of him, in the *Inleyding*, as famous for perspective wall paintings next to Giulio Romano, whose *Battle of the Giants* in the Palazzo del Te was especially admired in the seventeenth century. "It is possible through this knowledge (perspective)" says Hoogstraten, "to make a very small place appear very large. This was shown by Giulio Romano in the Palazzo del Te at Mantua, where he painted the *Battle between the Giants and the Gods* in a vaulted room, which was only fifteen feet broad, making it by architectural perspectives into a wide-extended place, as if by magic. Fabritius has here also performed wonders, as was the case in Delft in the house of the art lover, the late Dr. Valentius, which is still to be seen; but it is a pity that his works are not placed in a royal building or church, where this kind of building makes a great effect, in a place that is designed for them. I do not wish to relate here what someone else (Hoogstraten himself) has achieved for the Emperor in Vienna and also in England with this art. With the help of



FIG. 4. CAREL FABRITIUS: STAIRWAY IN THE BINNENHOF
Amsterdam, Rijks Museum



FIG. 5. CAREL FABRITIUS: VIEW OF DELFT
London, National Gallery

this science it is possible also to make the wonderful perspective box, which, when it is painted with knowledge, makes a figure of a finger's length appear the size of life."

None of Fabritius' wall paintings have been preserved; but Dr. Valentiner in a study of Carel Fabritius in the *Art Bulletin*⁹ called attention to documentary evidence of two other examples of perspective by him. One was an easel painting mentioned in an inventory of 1669 as "A perspective view of the court house of Holland," that is to say, of the Binnenhof at The Hague. This he subsequently discovered in a picture in the Rijks Museum, Amsterdam (No. 108) attributed to Egbert van der Poel (Fig. 4).¹⁰ It is a view of the interior of one of the winding Gothic stairs in the old building, which is one of the few mediæval civic structures remaining in the Netherlands. The circular stair is intersected by a second straight stair, down which a shadowy figure moves toward the observer; a dog stands listening in the foreground. The painting is done in the chiaroscuro of Rembrandt, although the shadows begin to be dissolved in light. But in conception it might almost be the work of a painter of the 1920's, of the outgrowth of Cubism¹¹, so fascinated was the artist by the interweaving of planes in space, and so uninterested in anything but an architectonic effect. It is related to the architectural perspective of his *Gatekeeper* (Schwerin), signed and dated 1654, in which the figures of a man and dog in the foreground divide the interest with the strange arches and stairways of the background.

The second perspective was mentioned in a Danish inventory of the seventeenth century as "a large optical piece standing upon a base, worked by the renowned master Fabricio of Delft." The mention of a special stand for the object suggests something like a peep box; but the suggestion was rejected by Dr. Valentiner as beneath the dignity of Carel Fabritius' genius.

Fabritius was, however, the author of an extraordinary picture called a *View of Delft* or *The dealer in musical instruments* (1652) in the National Gallery, London (Fig. 5). It is a canvas of long horizontal shape, 6 $\frac{1}{8}$ inches high by 12 $\frac{1}{2}$ inches long, which is now mounted upon a board. The most notable thing about its composition is its curiously exaggerated perspective. At its center, in the middle distance, is the Nieuwe Kerk of Delft, placed at the parting of two streets which lead the eye off in two widely divergent vistas. Against a wall in the left foreground is a street booth, in which a music dealer sits smoking among his stock of instruments. This

⁹Art. Bulletin, 1932, p. 197.

¹⁰W. R. Valentiner, *Carel Fabritius*, *Gazette des Beaux-Arts*, 1935, p. 27.

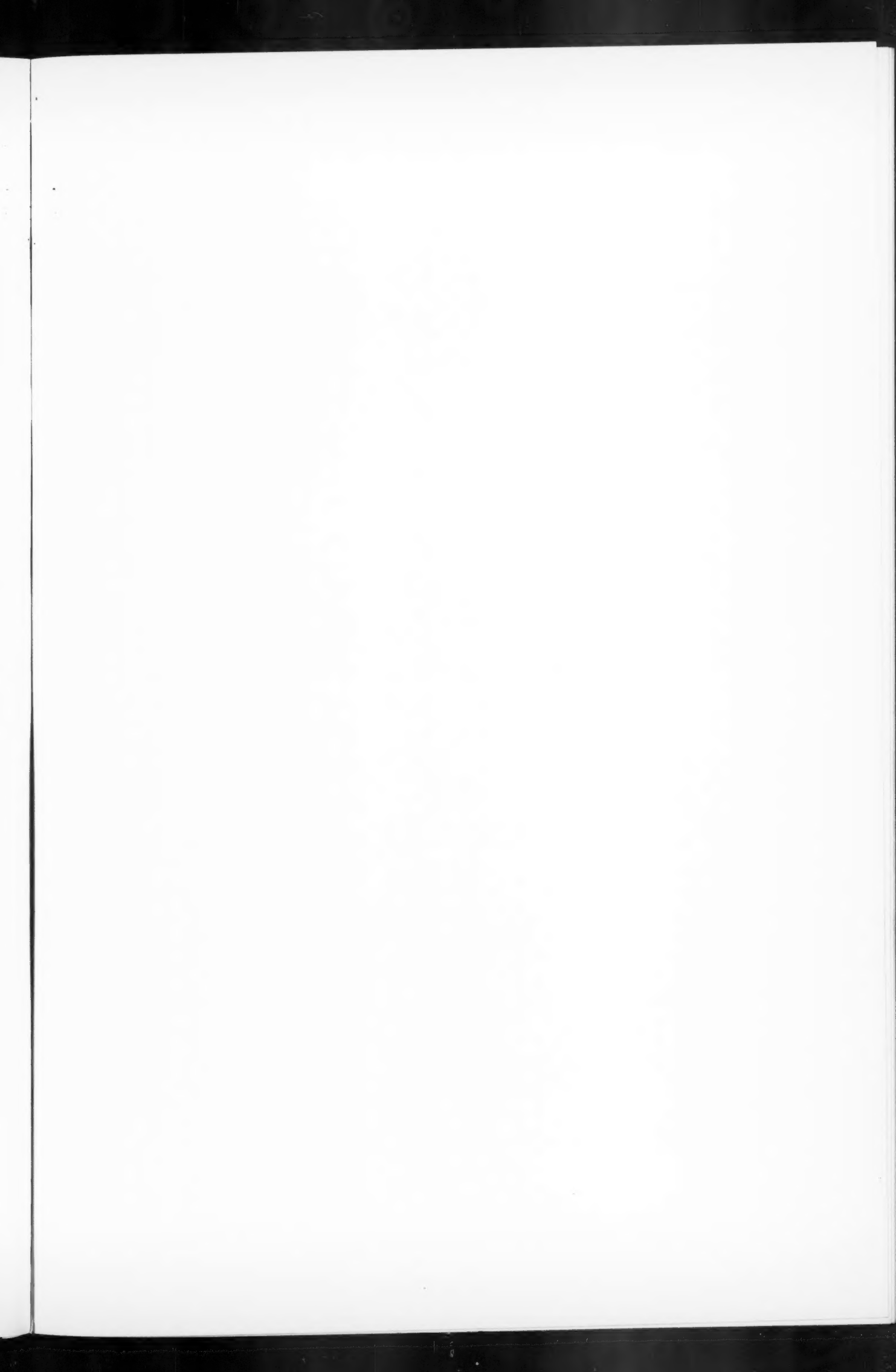
¹¹I am reminded of Charles Sheeler's well-known view of a staircase called *American interior*.

part of the composition is brought so far into the foreground and painted in such a surprising kind of forced perspective, that one viol projects out almost to the center and appears to extend off the canvas, right under the feet of the spectator. The strange drawing has much the appearance of the details of Hoogstraten's peepboxes, when one wall is removed. Looking at a photograph of the picture, one is tempted to bend it in the middle, whereupon the distorted perspectives fall back into a very natural effect. The image, when so bent, appears adapted in every detail to be the V-shaped back of a peep box. In no other way can its striking peculiarities be reconciled with that strict naturalness of appearance which was the rule of style under which the seventeenth century Dutch painter chose to work.

If this view of Delft was once, as I believe, the back of a perspective box of some sort, it is reasonable to suppose that Fabritius was also the author of the box with a view of Haarlem, mentioned by Evelyn in 1656. There is no documentary evidence that Fabritius visited Haarlem; but it is known that he traveled back and forth frequently between Delft and Amsterdam and it is hardly possible that he would not have visited Haarlem naturally on his journeys.

We can then attribute to Fabritius' interest in perspective, which was so notable that Hoogstraten placed him next to Giulio Romano: the lost wall paintings; the *Staircase in the Binnenhof* (Fig. 4) (which is related to Rembrandt's style and to his paintings like the *Philosopher* in the Louvre, but is nonetheless clearly a prelude to the Delft style of space composition); the *Gatekeeper* in Schwerin, with its strange architectural background; and the invention of the perspective box, of which the signed *View of Delft* in the National Gallery, the "optical piece on a stand" of the Danish inventory, and the box which Evelyn saw, are examples.

There is a certain logic in attributing the perspective box to Fabritius, the most original of Rembrandt's pupils. We know him as interested primarily in matters of style, such as light, brushstroke and the texture of paint, rather than in the problems of human character which interested his teacher; and he passed on these interests to his pupil Vermeer. The invention of the peep box would emphasize his part in creating the abstract spatial interest of the Delft school. He arrived in Delft in 1650, the year in which the Delft school of architectural painting underwent a revolutionary change in the work of Houckgeest, from a descriptive to a creative use of space. This must have helped to stimulate Fabritius; and in his work of the next four years (1650-54) the elements took shape which developed into the final phase of Dutch painting — the style of Vermeer, de Hooch, de Witte and also of Hoogstraten.



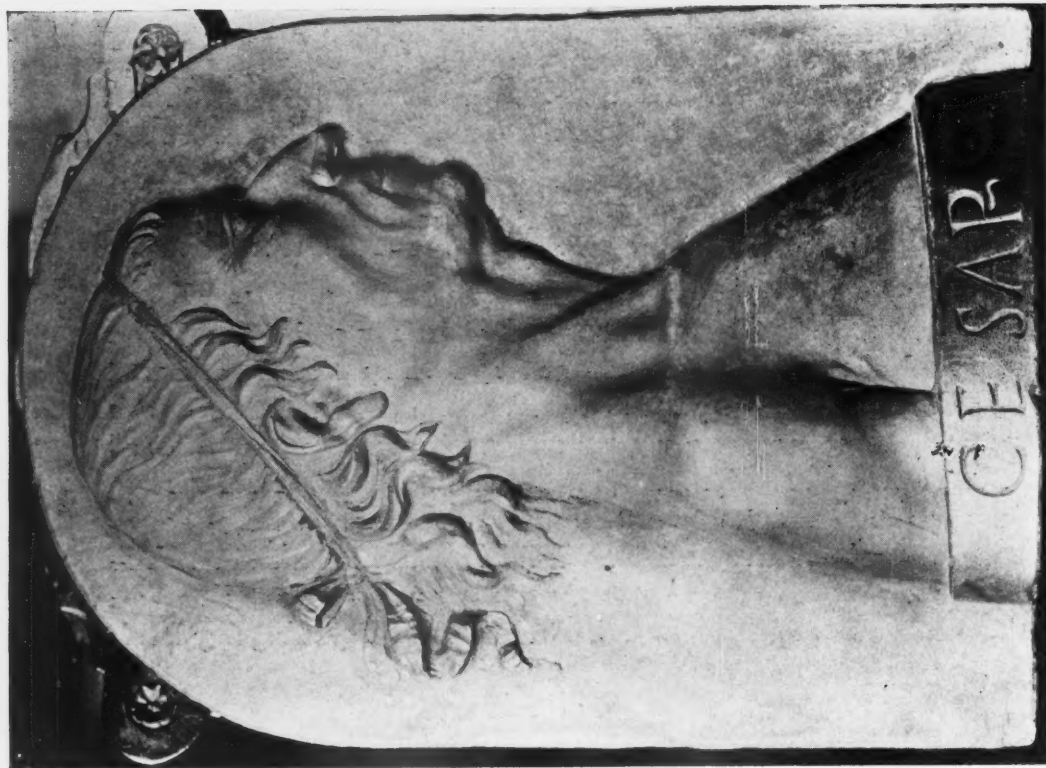


FIG. 2. ANTONIO POLLAIUOLO: RELIEF OF CAESAR
Musée Jacquemart-André, Paris



FIG. 1. ANTONIO POLLAIUOLO: RELIEF OF CAESAR
Musée Jacquemart-André, Paris

TWO LITTLE-KNOWN FLORENTINE MARBLES IN THE MUSÉE JACQUEMART-ANDRÉ

BY ULRICH MIDDLEDORF
Chicago, Illinois

Perhaps it will be somewhat surprising to find at the beginning of an article with this title the name of Antonio Pollaiuolo. We know almost nothing about him as a bronze caster, as a painter and as one of the most powerful draughtsmen of his time. Indeed it is only a few years ago that Luigi Dami attributed the first and until now the only known marble to this master — a famous bust in the Bargello at Florence (Fig 3), which had been traditionally identified as the portrait of Macchiavelli, but whose maker had been a complete puzzle. Dami reversed the situation in proving the portrait to be that of an unknown gentleman and not that of the Florentine politician, and in claiming it as a work by Antonio Pollaiuolo.¹ It is difficult to tell if this suggestion has found general acceptance.² This fascinating artist and his brother, Piero, seem to have been rather neglected recently, at least in their qualities as sculptors, and scarcely a new contribution to their history has been added in the years following Dami's article.³ It seems to me that there are many good reasons for accepting this bust in the *oeuvre* of Antonio Pollaiuolo, and I think we may dare to ascribe another marble bust to him on this basis. The Musée Jacquemart-André in Paris, which is so full of the most interesting and much-too-little-studied Renaissance sculpture, owns a marble relief about twenty inches in height which represents the profile of a man in heroic nakedness a taivia in his hair.⁴ According to the inscription it is meant to be the portrait of Cæsar — that is, it is one of those innumerable ideal portraits of ancient heroes with which the men of the Renaissance liked to give a classic note to their houses. The relief is exhibited in very unfavorable conditions: dark shadows cover the face, so that only close and patient inspection succeeds in making out the features.⁵ Obviously this is the reason why it has escaped attention for so long (Figs. 1 and 2).

¹Dami, *Dedalo*, VI, 1925-26, p. 559 seg.

²F. Schottmuller, Thieme-Becker, *Künstlerlexikon*, XXVII, 1933, 213 accepts Dami's attribution. Mr. Berenson, in his lists of Italian Pictures, does not mention it.

³There are two recent general appreciations of the master: José Lopez Rey y Arrojo, *Boletín de la Soc. Español de Escursiones*, Madrid, 1935; Ragghianti, *La Critica d'Arte*, I, 1935, 10 seg.

⁴Catalogue no. 867. Ascribed to Bernardino Rossellino. 50 cm. high. Purchased in Florence.

⁵Photographs very seldom render the specific character of sculpture. This relief seems to offer especially great difficulties. The two photographs, which I reproduce emphasize entirely different qualities of the surface and the modelling, consequently complement each other in the most fortunate way: I am grateful to J. E. Bulloz in Paris for these photographs.

It is perhaps not a very pleasing work, but the powerful profile, a certain heroic tension in the face, its summary but understanding modelling betray it as the work of an unusual and most pronounced personality. Indeed, the same qualities which suggested to Dami the attribution of the Bargello bust to Antonio Pollaiuolo also connect the relief in Paris with him. The detail comparisons which Dami added to support his theory we might repeat here almost literally. Every feature in this profile is Pollaiuolesque — first, the proudly erect position in which the head rests on the shoulders; second, the abstract and elastic simplicity in the outlines of the shoulders; and third, the parsimony with which the body is modelled, indicating only a few essential forms and concentrating all the attention on the head. The face of the Cæsar in Paris is as Pollaiuolesque as that of the unknown gentleman in Florence.

An excellent comparison might be made between these heads and those of the bronze group of Hercules and Antæus in the Bargello, so characteristic are the sharp and pointed noses, high cheek bones and the sullen expression around the mouths. In both cases the hair is treated roughly with little feeling for its texture, and without the refinement which we recognize in the customary portraits of the time.

In addition to the comparison of the mere physiognomic character, the modelling of the two sculptures is both similar and Pollaiuolesque. It is not difficult to trace the hand of this fanatic for anatomy in the almost exaggerated detail of a neck or a throat, and in the up and down of the lively forms of the faces. Sometimes it almost looks as though the roundness is concentrated into full and expressive curves, and we may think of the draftsman, Pollaiuolo. But this is a very secondary effect; what is much more important is the almost explosive plasticity. This recalls to the mind Pollaiuolo's full-blooded terra cotta bust in the Bargello which is probably the apotheosis which this feeling for volume reached in the quattrocento. And if the so-called Macchiavelli was executed in a very peculiar technique, a marble technique not unlike that of the other great bronze caster of the later fifteenth century, Andrea Verrocchio, the new relief in Paris shows this technique still more outspokenly. It is only slightly polished, having been left almost unfinished with the still uncanceled signs of the working process. Here we can follow the route by which these forms came into existence — these forms which look much more as if they were modelled in wax or chased in metal than carved out of the splintery stone. Here we may still see the slow and careful, perhaps a bit diletantish working of files and small chisels going slowly and closely around an always firm and solid form and



FIG. 5. BENEDETTO DA MAIANO: BUST OF PIETRO MELLINI
Bargello, Florence



FIG. 4. BENEDETTO DA MAIANO: BUST OF A GENTLEMAN
Musée Jacquemart-André, Paris



FIG. 6. BENEDETTO DA MAIANO: BUST OF ONOFRIO VANNI
Museo della Collegiata, San Gimignano



FIG. 3. ANTONIO POLLAIUOLO: BUST OF A GENTLEMAN
Bargello, Florence

never abandoning itself to the natural tendencies of the material. This lends to both works the tense character of the surface, which seems almost to vitalize the marble.

In Antonio Pollaiuolo — I do not want to touch the question of the relationship between the two brothers and doubt if we will ever be able to disentangle their *oeuvres* — we must not be astonished to find discrepancies in the quality of execution between the two works. The Bargello bust is incomparably superior to the Cæsar relief. But are these differences greater than those between a well-finished bronze such as the group of Hercules and Antæus and the statuettes at Naples and in the Frick museum in New York with their appallingly coarse surfaces? And does the roughness of the Cæsar relief annul all these powerful qualities which we associate with Antonio Pollaiuolo? I think our analysis has proved the contrary, and we are forced to accept the relief as a not completely successful and perhaps prematurely abandoned attempt by the artist to compete with the marble workers of his time.

It is certainly not one of the master's great works which we have recovered. But there are artists whose every scrap and every little carving is valuable. The known *oeuvre* of the Pollaiuoli is rather scant. If we read, however, the few inventories of workshops of sculptors from their period⁶, we realize that we generally know only their outstanding works and that innumerable minor things which might be considered as a kind of by-product are apparently lost. At any rate, they have disappeared from our sight. The Cæsar relief at the Musée Jacquemart-André might well be classified as one of them. And since it can be associated with one of the greatest artists of the Renaissance, it has some claim to our attention.

II

The bust which is reproduced in Fig. 4⁷ leads us into a completely different mood of the same period. Pollaiuolo is a personification of the highest aspirations of the quattrocento: scientific truth in rendering nature, classical dignity in the choice and exalted power in the conception of his subject — these are his ambitions. And here we have the unpretentious, plain portrait of a Florentine citizen, almost homely looking, inspiring respect only through the wrinkledness of his aged face and through the alert intelligence and

⁶F. i. those of the workshops of Benedetto da Maiano and Cellini.

⁷Catalogue no. 767. As Venetian school. 68 cm. high. The indication in the catalogue, which speaks of a prototype of this bust in the Camondo Collection in the Louvre, has remained a puzzle to me.

shrewdness expressed in eye and mouth. The artist disappears almost completely behind his work — reality interests him more than personal style, a reality not in the scientific sense of the Pollaiuoli and their companions, not as a truth which must be sought for even in the bistoury, but a reality to which he can abandon himself placidly, looking with his eyes and feeling with his hands. There is no intellectual effort in this bust, only a great, masterly observation of nature.

It is this understanding of the minutest detail of the surface which betrays the author. Nobody in Florence or in Italy could carve such a portrait but Benedetto da Maiano. Professor Kennedy's beautiful photograph of the bust of Pietro Mellini of 1474 in the Bargello (Fig. 5) shows this side of his art perhaps at its height. And if the bust in the Musée Jacquemart-André does not reach the level of perfection of this masterpiece, it is very little different from it in style or in conception and technique. In either bust we can equally well appreciate the beautiful thickness and softness of the material from which the well-tailored and precisely-fitting dress is cut. The greater costliness of the dress of Mellini does not make an essential difference. As for the treatment of the face, it is so identical in both cases that one is tempted at first sight to take both busts as portraits of the same person. Despite the innumerable wrinkles and lines, and the continual up and down of the withered skin, we can trace in both busts, however, two quite distinct individuals. The heads are different in shape and in proportion, the noses have a different form, and above all, the gaily protruding ears of the Mellini, which must have been one of his outstanding characteristics, do not exist in the bust in Paris. I think the fact that we have to argue against an identification of both sitters excuses us from making further stylistic comparisons. There are other portraits by Benedetto which fit very well into this company, especially that of Onofrio Vanni in the Museum of the Collegiata at San Gimignano (Fig. 6) which Benedetto was commissioned to execute in 1493, i. e. about twenty years later than the Mellini bust.⁸ It is not so fine in quality as the bust in Paris, so that we have an interesting series of different quality in these three works, probably corresponding to the different prices the sitters or their heirs were willing and capable to pay.

If it is completely hopeless to ask for the date and the place of the Pollaiuolo relief, we may be more hopeful with regard to this bust by Benedetto da Maiano. We must associate it with the earlier works of one artist

⁸I do not understand how the last biographer of Benedetto can dismiss this bust and those of Giotto and Squarcialupi as unimportant school pieces in the face of all the documentary evidence. These three busts have their importance even if they are not of the finest quality. Cf. L. Dussler, *Benedetto da Maiano*, München, 1924, 51, 78; and Lorenzo Cendali, *Giuliano e Benedetto da Maiano*, Sancasciano, s. a. 131-32, who is better informed and more precise than Dussler.

between 1475 and 1480. Its relationship with the Mellini bust is greater than that with the bust of Onofrio Vanni. In these earlier portraits the artist is still completely spellbound by nature. Later — as we observe in all his other works — he tries to learn from the adepts of a more classical tendency. His forms become less filled with detail and he tries to compose in greater lines, as the bust at San Gimignano can attest.

I am afraid that my first statement regarding Benedetto's realism might be open to misinterpretation. If we could compare his portraits to the realistic wax portraits, which the Florentine nobility used to dedicate to the church of the SS. Annunziata and which were standing and hanging, dressed in real costumes, probably embellished still by natural hair and glass eyes, true monsters in the style of Madame Tussaud, we would probably realize immediately that Benedetto's is not a base realism, but that certain laws of style, innate to the real art of the whole period form the basis of his style. As we cannot make this comparison now, since the waxworks of the Florentine churches are destroyed or melted down, the nineteenth century which so often forgot every law of style can furnish us a very striking contrast. One of the cleverest imitators of quattrocento sculpture of the kind of Benedetto's portraits was Giovanni Bastianini of whom Fig. 7 reproduces a very characteristic specimen and one which provokes a comparison with the portraits we have just examined. It is certainly an excellent imitation which this artist of the nineteenth century gives us here, a better one than those which are offered to us nowadays by the Dossena and their like.⁹ And yet, what wide distance from the real, ancient work! Where the master of the quattrocento shows a wise restraint of expression the nineteenth century artist cannot get enough of an almost anecdotal, momentary liveliness. The eyes of his bust stare too much at something and the mouth is too open for gossip. There is no contact with an eternal truth in it at all. And so it is in every detail. Bastianini is extremely clever in catching the superficial qualities of the modelling of the Renaissance. We notice this in his treatment of the eyes and cheeks. But he never understands the severe proportion which makes such a face as that of the Florentine merchant portrayed in the bust at Paris almost look like a piece of everlasting architecture. Contrasted with the certainly very respectable work of the nineteenth century, Benedetto da Maiano's work immediately takes rank with that of Antonio Pollaiuolo, in spite of the differences which seem to drive them so far apart.

⁹It is a pain to see how our well meaning imitators of ancient art have sunk, in spite of all the technical improvements. The honesty of a Bastianini forgery can give us more real pleasure than all these worn fragments, which are showered upon us or than the sad reflections of a belated, æsthetical *pra eraffæism*.

HOMER

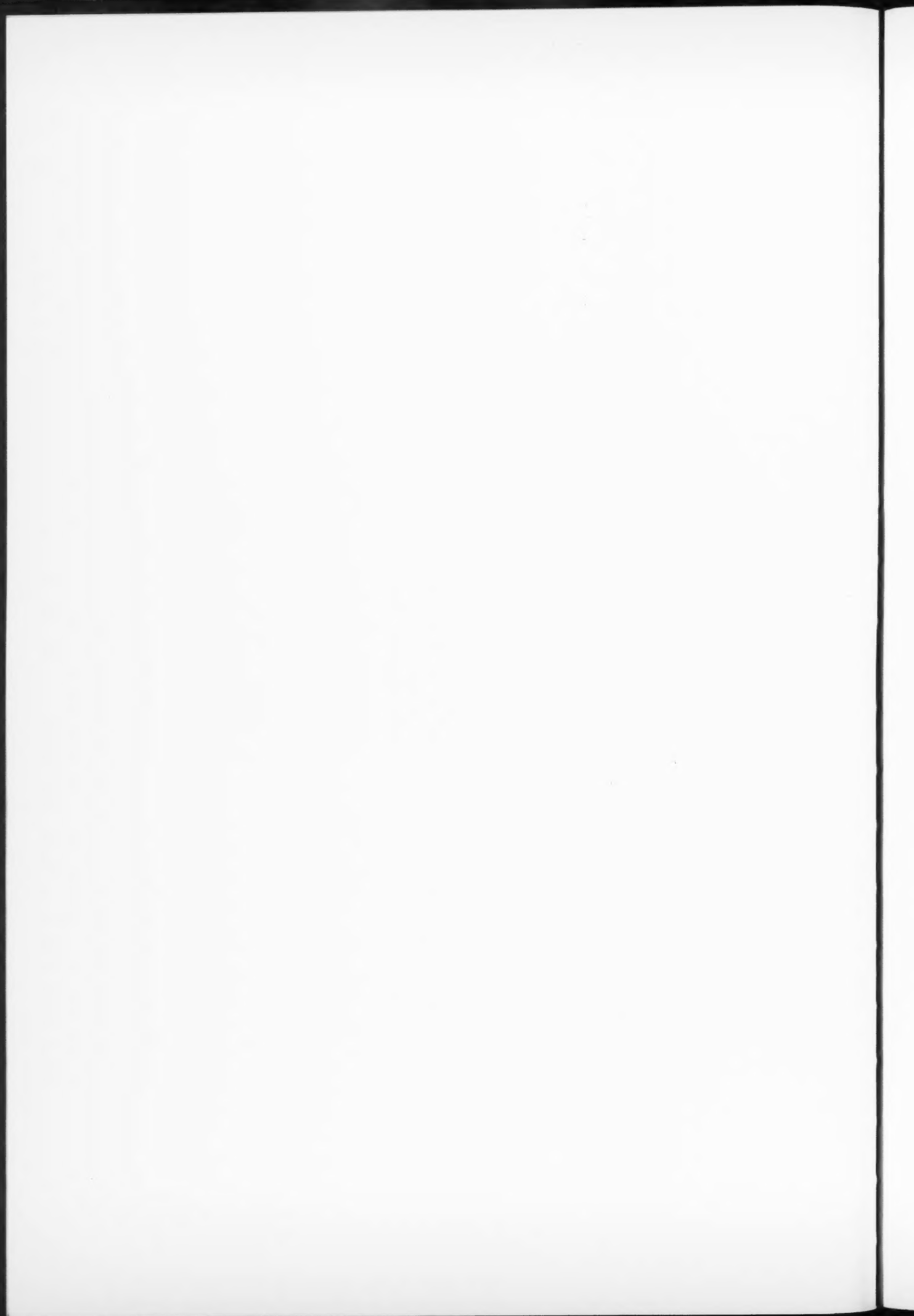
Suggested by the portrait by Caravaggio at Florence

Blind Homer's music from the long ago,
The isles of Greece and the Ægean sea,
Comes back to us today, a memory
More beautiful than any song we know—
The tread of armies marching to and fro;
The peaceful fields; a shepherd neath a tree;
And beating homeward as the wild gulls flee
The ships of Scyros like a cloud of snow.

His voice brings back again those days long past
Ere yet the gods and goddesses were fled;
The epic grandeur of a space of time
Whose glories still the centuries outlast;
Heroic echoes of the mighty dead
Who live forever in his deathless rhyme.

—Frederic Fairchild Sherman





NOTE AND COMMENT

NEW ART BOOKS

NOTES ON THE ART OF ALBERT P. RYDER

Through the kindness of Harold W. Bromhead who was an employee of Mr. Daniel Cottier in New York in the early 1900's when he was handling Ryder's product I am able to furnish some interesting facts relative to the pictures the artist then had under way. The "Lorelei" was intended to represent a Spirit lying on a high rock singing to a man in a boat, the background being a scene on the Rhine in moonlight. Mr. Bromhead says that at the time it had wonderful tones of blue. It was undertaken for a Mrs. Corbett of Portland, Oregon. Of "The Temple of the Mind" painted for Mr. R. B. Angus of Montreal and now in the Buffalo Museum, he says that it is Ryder's masterpiece and cost him the most thought and more work than any of his other canvases. The original composition — a beautiful temple of alabaster covered with moss from which a satyr has driven the graces and dances over the marble floors — has, I believe, unfortunately been sacrificed for a more conservative and prosaic rendering and it is now hardly the artist's masterpiece. At fifty-three Ryder said that he was too young to do his best work yet. In one of his letters he says, "I sometimes think the smallest thing I do; it is as if my life depended on it: and then the great shadow, always, of the impossible and the unattainable." Bauer, the great German artist, thought that if some one were to take his "Passing Song" to Germany that there they would write essays and poetry about it and speculate as to its meaning. Ryder's "Sea Tragedy" Mr. Bromhead remembered in his studio and the lovely "Ophelia" Captain Robinson knew very well, having seen the large tree at the right of the composition altered no less than seven times before it assumed its present shape. Captain Robinson remarked to Mr. Bromhead that though Ryder's tuition in drawing was small he was always extremely successful in drawing horses — this was in connection with the Captain's recognition of the large "Arab Camp" as a picture he had seen the artist at work upon. Unsigned, it was "lost" for a considerable time before I discovered it many years ago. Captain Robinson recalled Ryder's quoting Longfellow's lines before it,

"They fold their tents like the Arabs
And as silently steal away"

and calling the work the "Arab Camp."

How much reliance can be placed upon some of the self-styled authorities on Ryder's work may be gathered from the fact that the late Charles Melville Dewey, who was one of them, stated positively that this picture was not painted by him. Nor was Mr. Dewey, when made executor of Ryder's estate, averse to tinkering with the artist's unfinished canvases and marketing them as authentic productions of the master.

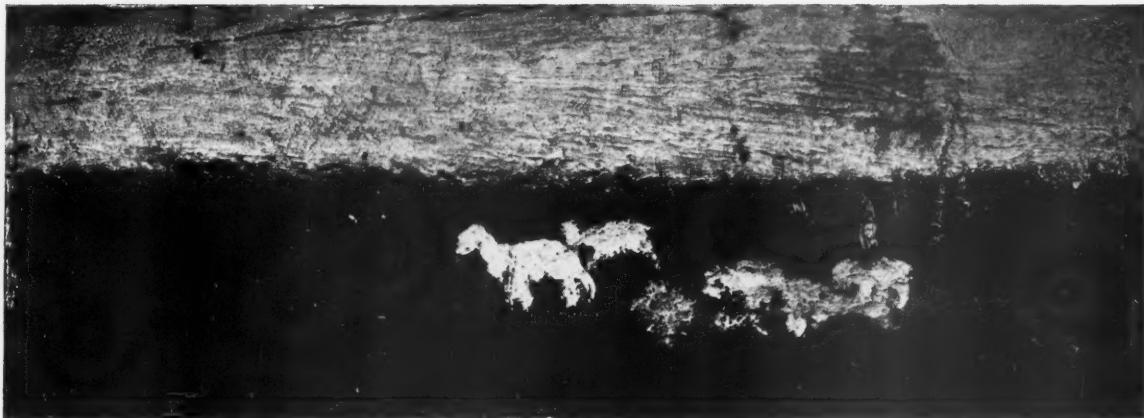
Mr. Elbridge Kingsley who engraved the plates for Henry Eckford's (Charles DeKay's) article on Ryder in the *Century Magazine*, in an unpublished autobiography writes of the work: "I think it was one of the most difficult problems ever presented for black and white reproduction. Mr. Ryder was the most purely poetic of the

American painters, and used the figure, and all kinds of creatures, and landscape in utter defiance of realism. His pictures were built upon his own system of color harmonies. . . . Realism in waves, boats or figures, was not Ryder's objective, and I doubt if the essentials of the artist's expression could be preserved by insisting on a greater intellectual knowledge." One of Ryder's fellow students at the National Academy school was another of the early American wood-engravers, Stephen G. Putnam. From him I purchased a number of years ago a little figure on a cigar-box panel (the only one on such a panel I have ever seen) which Ryder had given him when they were fellow students. Mr. Putnam told me that he had demurred about accepting it but on Ryder's insisting had compromised by paying him five dollars for signing it. One of the artist's finest figures, I have called it the "Spirit of Autumn." Miss Bloodgood for whom the master painted the finest of all his landscapes had a letter from him relative to it March 17, 1898, saying: "I came near finishing the picture today; I think I have the little figure capital. It might be my luck to get the quality I am after tomorrow, if so I will bring it up tomorrow evening; if not I will take the liberty of calling and tell you the why and wherefore."

He was never without devoted friends. Practically all his patrons were profuse with their attentions and his intimate association with J. Alden Weir (who invited him to visit him at his Branchville farm and is reputed to have had a door cut in the house so Ryder might go in and out at night without disturbing the family), with Captain John Robinson with whom he crossed the Atlantic several times and at whose house in England he was a welcome visitor and with many others is sufficient proof of the fact that his friendship was highly appreciated. In August 1901 he wrote Mr. Bromhead: "Lloyd Williams asked me to go over with him to 'Merrie England,' two invitations to go to Portland, Ore., and one to visit in the Maine woods." The fact of the matter is that Ryder was good company as well as a great painter; conversant with the topics of the day, well read (though no one knew when he ever did his reading), a deep thinker and a good listener. He talked little but what he had to say was generally significant and worth any man's attention. That he was a poet as well as a painter is rather obscured by his fame as an artist. However, his verses were read in schools and once elicited a communication from a poet who was an *Atlantic Monthly* contributor. Personally, I feel that had he become a poet he might have been almost as great a poet as he was an artist.

No artist equalled him in expressiveness of line nor in the impressive disposition of form. The finer balance of masses he grasped with the authority of the real master in the most difficult if seemingly simple practice of construction. He was no less educated in the sensitive feeling for effective, if unnatural and unreal, color, and the impressive character of the color he invented distinguishes him as a great creator. His art was an individual expression unrelated to anything else in graphic representation and his manner of presentation was an invention no less original with himself than the creation to which it gave form. The simplicity of a great nature is felt in the most elusive of his compositions and the emanations of his imagination conform to systematic and balanced interrelations of rhythm, line, feeling and emotion. As a colorist, in the sense that he created color, he is one of the greatest. Probably, in the sense in which he created color, no other painter ever created color—and Ryder's color is seemingly impossible of duplication, an individual and unique contribution to art. Already a dim, prophetic figure in the hierarchy of American art, dwelling aloof in an unfrequented section of the metropolis of the new world, and intermittently, and at ever greater intervals, toiling over some imaginative invention of superlative quality and superior splendor, his fame among painters and critics was an established fact, almost as generally recognized as that of any "old master", long before the final summons came in 1917 and he passed from this world elsewhere.

In construction, the calculated building up of an impressive design as a fitting setting for the beauty of his interpretations he had no equal in his day and has had none



SKETCH OF SHEEP IN PASTURE
BY ALBERT P. RYDER



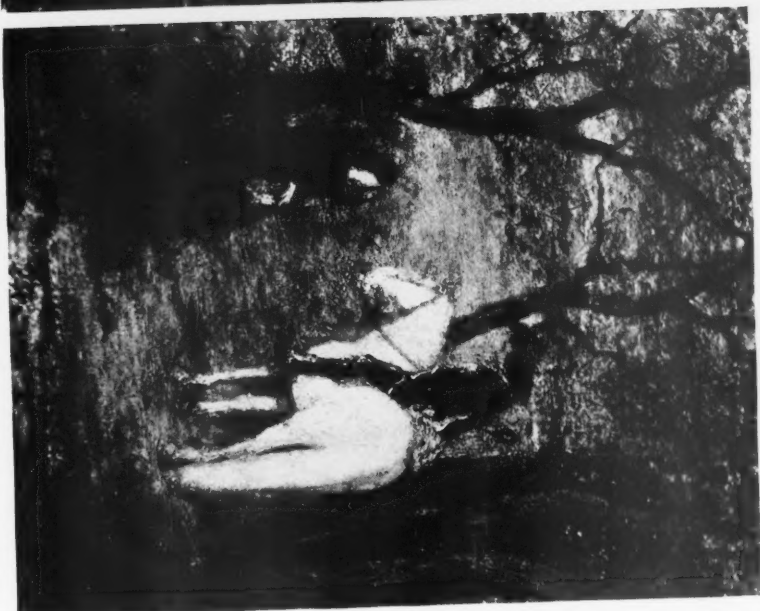
GAY HEAD
BY ALBERT P. RYDER
The Phillips Memorial Gallery, Washington



JOAN OF ARC
By ALBERT P. RYDER



AN IDYL
By ALBERT P. RYDER
Babcock Galleries, New York



ROADSIDE MEETING
By ALBERT P. RYDER

since. His composition being simple impresses one inevitably by its true nobility. It is the strongest element in an art that is singularly distinguished otherwise for its subtle and sensitive expression of emotion through a thorough understanding of the effects of color and tone. Though his pictures are full of shadow the basic objects in them, boats, figures and forms of all kinds, are consciously emphasized. There is no mistaking the meaning of anything he pictured, and yet beyond that he wisely suppressed in the glamour of night or of dusk all the multitudinous detail of inconsequential things that trip the feet of Fancy.

He was unquestionably one of the greatest imaginative painters who ever lived — and also one of the most original in his inventions. His creations in their austerity stand alone in the realm of pictorial art. He had an intimate understanding of the inevitable relations of material and spiritual values that enabled him to infuse into the symbolic simplicity of his compositions a definite modicum of romance and beauty, adventure and tragedy. More forcibly than the greatest realists of his day he brought home to one the magic and the mystery of life and an adequate comprehension of its heroic possibilities.

— FREDERIC FAIRCHILD SHERMAN

WINSLOW HOMER'S BOOK ILLUSTRATIONS

For fifteen years or more after his return from the battle-fields of the Civil War, where he made drawings for *Harper's Weekly*, Winslow Homer worked as an illustrator for James T. Fields and Roberts Brothers of Boston, the D. Appleton Company of New York and other book publishers. As the half-tone process had not yet developed, these illustrations, like the earlier *Harper* cartoons, were engraved on wood and have the appearance of the present-day line-cut ordinarily executed on a zinc plate. However, the line of the wood engraver, who was somewhat of an artist himself very often, is considerably finer and more faithful than that eaten out of the soft metal by acid and they retain a recognizable measure of artistic integrity that quite frequently escapes entirely in the process of mechanical reproduction. In one instance we find Homer resorting to the silhouette, perhaps in an effort to give body as well as form to his work, and I imagine anyone who has a liking for the silhouette portraits of the beginning of the nineteenth century will find delight in these charming examples of a much later date.

In the picture reproduced here from Barnes' "Rural Poems" one encounters the type of girl that persisted in Homer's art for many years and observes besides the song-bird on a branch, which is another feature that he incorporated in later watercolors and oils. The pictures of children taken from Bryant's "Story of the Fountain", however, are like nothing one discovers in his later product though similar to others in his early works. The "Harvest for the tented field" illustrating Bryant's "Song of the Sower" is reminiscent of his Civil War cartoons. The silhouettes he drew for Lowell's poem "The Courtin'" constitute, I believe, his most successful work in the field of book illustration. Here reduced to the necessity of realizing signally in pose the actions of Zekle and Huldy so as to intrigue the reader's interest he has admirably employed a most unusual form and one typical of the period the poem interprets to illustrate it. Zekle peering through the window, Huldy in the Windsor chair peeling apples and the couple in their marriage finery are memorable artistic creations as well as trenchant illustrations.

To date I have compiled a list of eleven books for which the artist made drawings and in such of them as I have been able to examine there are 27 illustrations from his

hand. After he was sufficiently established as a painter of distinction — about 1880 — his work in this field was discontinued entirely and the last of it appeared probably in the Tennyson book of that year.

— FREDERIC FAIRCHILD SHERMAN

LIST OF BOOKS CONTAINING ILLUSTRATIONS BY WINSLOW HOMER

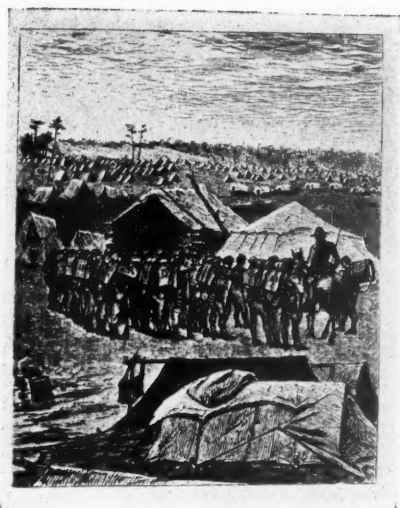
1. GEMS FROM TENNYSON. With illustrations by Winslow Homer, J. F. Kensett, W. T. Richards and others. Boston. 1866.
2. RURAL POEMS. By William Barnes. With illustrations by Winslow Homer and Hammatt Billings. Boston. 1869.
3. BALLADS OF NEW ENGLAND. By J. G. Whittier. Illustrated by Winslow Homer, Samuel Colman and others. Boston. 1870.
4. OUR FRESH AND SALT TUTORS: OR, THAT GOOD OLD TIME. By *Vieux Moustache* (*Clarence Gordon?*). With six plates by Winslow Homer. New York. 1870.
5. THE SONG OF THE SOWER. By William Cullen Bryant. With illustrations by Winslow Homer, W. J. Hennessy and others. New York. 1871.
6. WINTER POEMS BY FAVORITE AMERICAN POETS. With illustrations by Winslow Homer, Homer D. Martin and others. Boston. 1871.
7. THE STORY OF THE FOUNTAIN. By William Cullen Bryant. Illustrated by Winslow Homer, Harry Fenn and others. New York. 1872.
8. THE COURTIN'. By James Russell Lowell. Illustrated by Winslow Homer. Boston. 1874.
9. EXCELSIOR. By Henry Wadsworth Longfellow. With illustrations by Winslow Homer, Thomas Moran and others. Boston. 1878.
10. CHRISTMASTIDE. Containing poems by favorite American authors. With illustrations by Winslow Homer, William Hart, Thomas Moran and others. Boston. 1878.
11. TENNYSON'S SONGS WITH MUSIC. Set to music by various composers. Edited by W. G. Cusins. Illustrated by Winslow Homer, C. S. Reinhart, Jessie Curtis and others. New York. 1880.

NEW ART BOOKS

CATALOGUE OF BRITISH PAINTINGS IN THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY. By C. H. Collins Baker with an introduction by Sir Charles Holmes. Illustrated. San Marino, California. 1936.

Mr. Collins Baker's *Catalogue of British Paintings in the Huntington Gallery* is a compact and useful piece of work. It consists of a very fine introduction by Sir Charles Holmes, former director of the National Gallery, a complete descriptive, historical and bibliographical catalogue, and fifty deeptone plates which illustrate every picture in the collection.

The introduction begins with a survey of the eighteenth century in England as the background of the Huntington portraits and landscapes. The author quite rightly emphasizes the social aspects of English portrait painting, and discusses the character of the English portrait largely from that point of view. The second part of the introduction consists of a critical glance at eighteenth century English painting, in which the



ILLUSTRATIONS FOR BOOKS BY WINSLOW HOMER

UPPER ROW: *Left*, from "The Song of the Sower" by William Cullen Bryant.

Center, from "Rural Poems" by William Barnes.

Right, from "The Story of the Fountain" by William Cullen Bryant.

LOWER ROW: from "The Courtin'" by James Russell Lowell.

great masters are posed against their historical and social background. The introduction concludes with a general evaluation of the Huntington collection. The author considers the collection as an aid towards a general interpretation of eighteenth century English painting, and examines the collective aspect of the collection rather than its component parts. It is to be regretted that Sir Charles Holmes did not take it upon himself to tender a few suggestions for future additions to the collection, additions intended to fill the gaps which he points out do exist in the present group.

The introduction, rightly one feels, treats the Huntington collection from a historical point of view. One is correspondingly disappointed to find that the text of the catalogue fails to present any critical or interpretive material, limiting itself to biographical, descriptive and bibliographical notes for each picture. These notes are adequate for their purpose, although the biographies seem too brief and the detailed descriptions of the pictures, followed by plates, seem unnecessary. The individual exhibition and collection histories and bibliographies are admirably complete. But the text suffers as a whole from a lack of organization. The cataloguing of the artists and the grouping of the plates in alphabetical rather than in chronological order is not good. The result is a lack, in the text of the catalogue, of any organic sequence or unity; and despite the historical approach of the introduction the book remains an uninspired account rather than a critical catalogue of a finely planned collection of English paintings.

— J. H. L.

THE CANNON COLLECTION OF ITALIAN PAINTINGS OF THE RENAISSANCE. By J. Paul Richter. Princeton University Press. 1936.

Dr. Richter's catalogue of the Cannon collection is a most valuable piece of work, for besides cataloguing the individual paintings it throws much new light on the masters and schools to which they belong. As Professor Mather remarks in his introduction to the book, the reproductions are almost all first publications, thus contributing much primary material for the study of Italian Renaissance painting.

The catalogue is divided into four sections, dealing successively with the Veronese painters of the fourteenth century, the Veronese painters of the Renaissance, the painters of other Italian schools, and the painters of the Flemish school. Each section is headed by a good general introduction, and each picture is analysed stylistically and iconographically with a view to completing the general analysis of style. The essential characteristics of the school of Verona are especially well brought out by the examination of the individual pictures.

Dr. Richter's style is compressed and to the point, and each picture is described with a series of apt and suggestive critical notes. The entire catalogue is convincing and scholarly. With the exception of a few weak stylistic analyses, and a few assumptions rather than proofs of authorship, the book is completely satisfactory in every respect.

— J. H. L.

WILLIAM HARRISON SCARBOROUGH; PORTRAITIST AND MINIATURIST. "A Parade of the Living Past." By Helen Kohn Hennig. Illustrated. Small quarto. R. L. Bryan Company. Columbia, South Carolina. 1937.

Although disclaiming any scientific knowledge of painting and without assuming any of the airs of an expert Mrs. Hennig has produced a very commendable volume upon one of the prominent portrait painters of the middle of the nineteenth century, practically all of whose activities were confined to South Carolina. She lists over 350 oil portraits, 16 miniatures, 25 pen and ink portrait sketches and 13 landscapes and still-life sketches. Such portraits as the Dr. Francis Lieber, Mrs. Francis Bulkeley (who is pictured in riding costume), Senator James Chesnut, Mrs. Francis DeL. Richardson and Colonel Nathaniel Gist are seemingly the peers of similar things by such of our

better-known painters as Samuel F. B. Morse and Nathaniel Jocelyn, while the quaint out-of-door picture of Martha Ann and Miranda Eliza Miller is one of the best American folk pictures of the period and especially interesting in its portrayal of contemporary costume. Scarborough's miniatures, seven of which are reproduced, confirm me in my belief that had his eyes permitted him to continue painting them (he was compelled early in his career to give up miniature portraiture because of his eyes) he would probably have equalled in that field of artistic endeavor either Fraser or James Peale. Certainly the ivories of William Miller and Mr. and Mrs. J. O. B. Dargan are the equals of anything of theirs with which I am acquainted. Incidentally, Mrs. Hennig's book gives us an intimate insight into the troubled life of the southern states immediately previous to and during the dark days of the Civil War and draws an unforgettable picture of the artist as a man. His figure emerges as that of a very human and considerate, kindly and helpful personality, successful and wealthy but well-beloved in Columbia, where he made his home. Libraries, museums and students of American art should have this volume, which must inevitably take its place as one of the source books on our native portraiture.

— F. F. S.

INDUSTRIAL ART IN ENGLAND. By *Nikolaus Pevsner*. Illustrated. Small quarto. Cambridge (England), The University Press. The Macmillan Company, New York. 1937.

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AND CAREL FABRITIUS

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Suggested by the portrait by Caravaggio
(A SONNET)

By FREDERIC FAIRCHILD SHERMAN
Westport, Connecticut

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IMPORTANT ILLUSTRATED ART BOOKS

By DR. W. R. VALENTINER

Director of the Detroit Institute of Arts

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Dr. Valentiner, one of the greatest connoisseurs of Dutch art had already published an important volume on Frans Hals in the "Klassiker der Kunst" series, in which the entire work of the master was reproduced. He had listed the paintings discovered since that publication in two articles, 1928 and 1935 (in "Art in America & Elsewhere"). Familiar with Hals, Dr. Valentiner, director of the Detroit Institute of Arts, is no less familiar with American collections. This double competence gives us the present work ... The volume is of great interest. Indeed, of 300 known paintings by Hals, more than 100 have crossed the Atlantic. There is a reproduction of each painting accompanied by a note of description and comment, while an introduction marks its place in the life and work of the painter. The text is substantial and exact as well as clear and alive for, to Dr. Valentiner, detail never masks the whole, and the actual thing does not hinder the thought.

— *Gazette des Beaux-Arts, Paris*

A notable piece of history and criticism. Dr. Valentiner is a distinguished authority upon seventeenth century Dutch painting and in this instance has not only a theme close to his heart but one in the discussion of which he can cite extraordinary examples from our collections ... A full record of his (Hals) works preserved in this country ... In his too brief introduction, and in the notes on the 105 paintings, Dr. Valentiner has written an enkindling tribute to a man of genius.

— *Royal Cortissoz in The N. Y. Herald-Tribune*

Dr. Valentiner's book forms an excellent addition to the literature on the great Haarlem master. It should not be absent from any collection of books on the history of art, and artists will certainly profit much from a study of its beautiful reproductions.

— *The Burlington Magazine*

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Of ART IN AMERICA AND ELSEWHERE published quarterly at Springfield, Mass., for October 1, 1937

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FREDERIC F. SHERMAN, Owner

Sworn to and subscribed before me this 9th day of September, 1937.

HARRY R. SHERWOOD
Notary Public, Fairfield County, Conn.
(My commission expires January 31, 1939.)

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